THIS DEVIL IS WHITE
NUMBER
152
5 • 23 • 90
COMIC SHOP
NEWS
From
A Comics Specialty Outlet

Future World's a Devil of A Place

What a wonderful world!

Japan, seventy five years in the future: a haven for people from many nations who have come here for refuge after a devastating nuclear war. Technology is a lost art; mass production is all but forgotten. The only reason that Japan survived at all is due to the efforts of the mystical Akai-Ishi.

What a wonderful world indeed!

But there are problems in not-quite-paradise; even Japan is suffering long-term problems caused by the war. Most children are born dead or deformed; food is scarce; law is almost non-existent, making Japan a land of feudal lords and survival of the fittest.

What a wonderful world--for Temple O'Rourke, also known as "The White Devil."

O'Rourke is drawn into Japan's problems by Tetsu Shimai, who has discovered a feudal lord's possible plans to unleash a hitherto-unknown stockpile of nuclear weapons. Shimai can't stop feudal lord Kuroshi alone; that's why he calls on The White Devil.

White Devil is a new adult six-issue limited series set to debut in June from Eternity Comics. It is created and written by R.A. Jones and illustrated by Malcolm Hee.

"With ***White Devil***," Jones said, "I didn't want to produce an American version of Japanese comics. I'm striving for a true amalgam of the Japanese and Western style comic book."

Jones is no stranger to comics, having written (among other things) the hit ***Scimidar*** series for Eternity. However, his creative partner, Malcolm Hee, is unknown to fans. Jones is quick to point out, though, that Hee is as good as--if not better than--many established artists in the industry. "I'm very pleased with Malcolm's work on the series thus far," Jones said. "He really captures the style that I'm looking for and is adept at the hard-driving action and sexuality that propels the story."

Eternity's publisher Dave Olbrich is confident that ***White Devil*** will appeal to fans of manga series as well as fans of Eternity's adult comics adventures such as ***Scimidar*** and ***Sapphire.*** "We have a tremendous amount of faith in ***White Devil,***" Olbrich said. "R.A.'s writing and Malcolm's art form an exciting combination." To give fans a chance to see just how exciting that combination is, Eternity will preview the series in ***Scimidar, Leather and Lace,*** and ***Sapphire.***

Because of the mature nature of the series, Eternity will ship ***White Devil*** pre-bagged. Each issue will be priced at $2.50. If the series is successful, creator R.A. Jones says that "it leaves itself open quite naturally for sequels or prequels."

by Cliff Biggers

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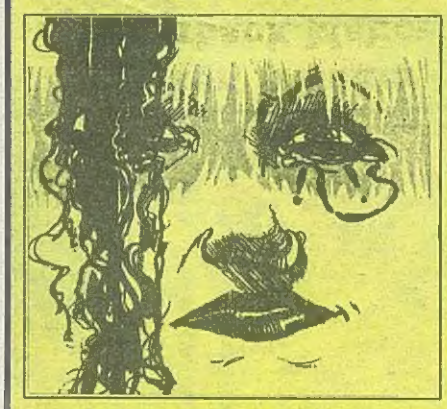
From A Comics Specialty Outlet

A Punker, A Baker, A Paperback Maker

Baker Street, the fan-favorite title from Caliber Press, has been quite a success for creators Gary Reed and Guy Davis. In fact, early issues have become high-demand items in recent months as more and more fans become aware of this series set in contemporary punk-influenced London.



You won't have to rummage through the back issue boxes once ***Honour Among Punks*** is released this June, though. ***Baker Street: Honour Among Punks*** is a 176+ page trade paperback reprinting the entire "Honour Among Punks" storyline from ***Baker Street #1-5.*** The collection will also include the "Case of the Blues" storyline from the Caliber Christmas Special, plus additional sketches, cover reproductions, and the newspaper feature from ***Baker Street #5*** detailing some of the differences in the ***Baker Street*** alternative universe. The trade paperback will feature a new fully-painted cover by Vince Locke. The trade paperback will be priced at $14.95.

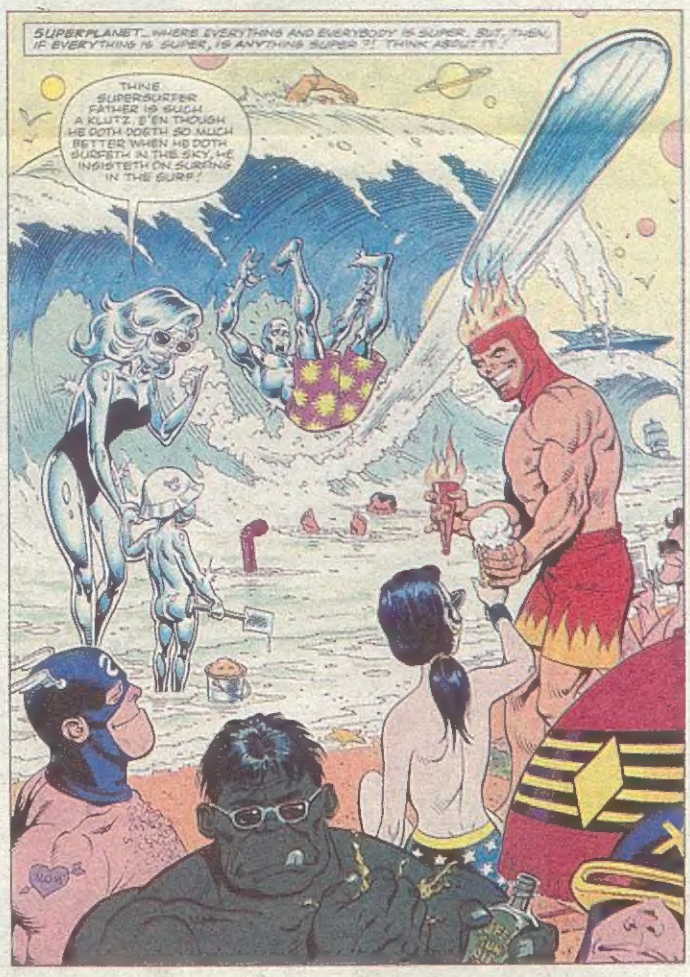
Fans who want a true collectible should keep an eye out for the $34.95 limited edition hardcover of ***Baker Street: Honour Among Punks.*** This edition will be signed by both Gary Reed and Guy Davis, and will be limited to 500 copies. If you're interested in one of these limited edition volumes, be sure to let your local comic shop know as soon as possible--and tell 'em that ***CSN*** sent you...

by Wayne Lee

Kurtzman Brings His Mad-ness to Marvel

Whenever Harvey Kurtzman does anything in the comics field, it's a cause for celebration. Kurtzman is one of the masterminds of the original Mad title from EC; recently, his sophisticated satire has appeared only in the pages of "Little Annie Fanny." In July, though, Kurtzman returns to comics in an offbeat hardcover graphic album he has done for Marvel's Epic Comics--and his new project has him working with an intriguing cross-section of top comics talent.

Harvey Kurtzman's Strange Adventures is an 80-page all-new graphic album that features a series of stories written and laid out by Kurtzman and finished by other artists. So who's lucky enough to get a chance to work with Kurtzman on this new project? Sergio Aragones, Tomas Bunk, Sarah Downs, Rick Geary, William Stout, and Dave Gibbons--and that doesn't include Moebius (who does a frontispiece) and Robert Crumb (who presents a tribute to Kurtzman).


SUPERPLANET... WHERE EVERYTHING AND EVERYBODY IS SUPER. BUT, THEN, IF EVERYTHING IS SUPER, IS ANYTHING SUPER?! THINK ABOUT IT!
THINE SUPERSURFER FATHER IS SUCH A KLUTZ, E'EN THOUGH HE DOTH DOSTH SO MUCH BETTER WHEN HE DOTH SURFETH IN THE SKY, HE INSISTETH ON SURFING IN THE SURF!
MOM

While the entire book will be nonstop entertainment for comics fans, the Kurtzman/Gibbons work may the the most enjoyable, since it features a superhero parody that doesn't overlook the ***Watchmen,*** the brilliant revisionist-superhero series that Gibbons illustrated.

Harvey Kurtzman's Strange Adventures won't mark the first time that Kurtzman has worked for Marvel; he also did a number of "Hey Look!" pages for the company back in its pre-hero days. It is, however, his first major work for any comics company in decades; as such, it's sure to appeal to fans of sophisticated humor as well as to those who have fond memories of those early issues of ***Mad*** (reprinted in Russ Cochran's EC Library series).

Harvey Kurtzman's Strange Adventures is scheduled for July 12th release. The 80-page hardcover graphic album is priced at $19.95.

by Kim B. Pearson

Xanth Appears Headed For Comics

Piers Anthony's Xanth series is just one of the many worlds of science fiction and fantasy that the author has created in the eighty-plus books that he has written. It appears that Xanth will be the first of his worlds to appear in comic book form, however, when Warp Graphics releases ***Xanth Graphic Novel #1: Return to Centaur*** this June.

"This will be the first time I've licensed something of mine to appear in comics," Anthony said. "We [Wendy & Richard Pini of Warp Graphics and Piers Anthony] talked it over, and we decided that it might be a good way to increase the audience for each of our works.

"***Return to Centaur*** will be appearing in comics form before the novel is released," Anthony said. "Perhaps those who read the comics adaptation first will be inclined to pick up the novel once they see it on the racks."

Piers Anthony's Xanth novels have been overwhelmingly popular since he began the series almost a decade ago. ***Return to Centaur*** will be his fifteenth Xanth novel--but it's far from the last. "I have already signed a contract for the sixteenth Xanth novel, and I already have titles for Xanth novels through eighteen. I don't expect the series to end there, either," Anthony said.

Return to Centaur should be of particular interest to Elfquest fans, since one of the novel's characters is a strange elf--quite different from the elves of Xanth--who speaks of some unheard-of "World of Two Moons." This Elfquest tie-in made Warp Graphics a natural to publish the comics adaptation.

"If a third of those who read the comics adaptations end up picking up the novel because of it, and a third of those who read the novel end up picking up Elfquest because of it, then we could all benefit from this arrangement," Anthony added.

The graphic novel adaptation begins in June with the release of the first volume of ***Return to Centaur.*** Richard Pini and Dennis Fujitake will adapt the novel in three eighty-page graphic-novel-sized installments. Each Xanth volume will be priced at $9.95.

This won't be Fujitake's first time to adapt a well-known sf novel series to comics form. Fujitake was also the acclaimed artist of the first ***Retief*** series, based on Keith Laumer's science fiction short stories and novels (incidentally, Laumer is another Florida-based science fiction writer--and at one time, he and Piers Anthony lived quite near one another!).

by Cliff Biggers

NEWSBRIEFS

A NEW MEMBER FOR THE JLA?

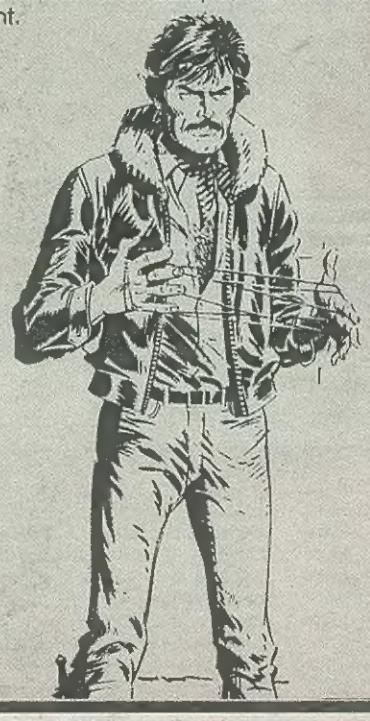
Okay, so the Justice League America could use some new members. But is that any reason for Maxwell Lord to work out a trade with Manga Khan? Particularly when the new member he's trading for is...L-Ron? Find out how all this comes about in the pages of ***Justice League America #42*** by **Giffen/DeMatteis, McKone, and Marzan,** on sale July 19th. By the way, the action continues in ***Mister Miracle #19*** by **Doug Moench and Joe Phillips,** on sale July 26th. This issue brings Mister Miracle back to Earth, where Barda's in jail and everyone thinks he's *dead*. **Adam Hughes** supplies the covers for both the ***Justice League America*** and ***Mister Miracle*** segments of this story.

DJANGO DOES THINGS THE HARDT WAY

Django and Angel, a new series debuting in late May from Caliber, certainly has a European feel to it--quite probably because the work originally has appeared in various Scandinavian countries as well as in parts of Western Europe. The series is created by ***Axa*** creator **Donne Avenell,** and deals with Interpol agent Django Hardt, who refuses to let the rules get in his way when he's on assignment. His frequent partner is a British private detective known as Angel, who is independently financed by a wealthy benefactor.

Ironically, the scripts for ***Django and Angel*** were originally written in English, then translated into various foreign languages. Since some of the scripts underwent editorial changes before being illustrated, Caliber Press will work from both Avenell's English-language scripts and translations of the finished foreign stories to make sure that the scripts and illustrations blend perfectly.

Django and Angel will have a variety of artists in its Caliber run. "Apparently in some countries in Europe, artist have minimum and maximum amounts of artwork that can be performed on the various magazines," Caliber publisher **Gary Reed** said. "The first issue is done by the artist ***Riba*** and the second was drawn by **Joseph Gaul** and the third was by **Florenci Clave**, who also drew the bulk of the later issues. All three artists, like many European artists, were heavily influenced by the comic strips of the past, particularly in page layout and design." The series is still in production in Europe, with no end in sight.



JOURNEY INTO MYSTERY: A STRANGE TALE OF SUSPENSE DESIGNED TO ASTONISH

Journey Into Mystery, the four-issue limited series within a series that begin in ***Quasar #13*** and runs through the summer, features more than a name familiar to old-time Marvel fans; it also features the members of the Squadron Supreme! This story unites Quasar, Hyperion, and Makkari and takes them to the world of the Stranger to free the kidnapped Squadron Supreme. It also features a cornucopia of cosmic characters from the past three decades, including Krakoa the Living Island, Ego-Prime, Woodgod, and many more. This series also resolves the mystery of the Stranger--a mystery that has been unraveling since it began in ***X-Men #11*** over twenty-five years ago! If that isn't enough to make you buy this **Mark Gruenwald-Mike Manley** adventure series, then what about this: **Todd McFarlane** has done the cover for ***Quasar #14***, and it's a real knockout!

THE EMPIRE STRIKES BACK

Dragon Magazine has been very popular with gaming fans for quite a while; fans of fantasy comics might want to start taking a look at the magazine also, now that ***Dragon*** has added a regular comic series, *The Twilight Empire*, to its pages. *The Twilight Empire* will run in three full-color page installments beginning with ***Dragon 156.*** The strip is created by **Steve Sullivan** and **John Hebert**. Sullivan, who writes and colors *The Twilight Empire*, is best known as the co-creator of ***Newstralia;*** he has also written stories for ***Racer X, Munden's Bar,*** and other series. Hebert has illustrated issues of ***Sable*** and ***Hero Alliance***, and is currently working on a Spider-Man graphic novel with **Mike Zeck**.

"John and I are really happy to be bringing full-color comics back to ***Dragon*** magazine," said Sullivan. "*The Twilight Empire* is a rollicking action-adventure strip. It's got a swashbuckling hero, magic, beautiful women, and, of course, monsters. The hero of the strip is Robinson Edgar, a man from our earth who one day wakes up in this fantasy world. The problem is he's amnesiac and has no idea how he got there. The first storyline deals with his adjustment to this strange new land and his quest to get back home." *The Twilight Empire* is the first full-length comic strip to appear in ***Dragon Magazine*** since Larry Elmore's Snarfquest series ended last year.

FANTAGRAPHICS GETS ON THE STICK WITH POGO

If you asked almost any long-time fan to name the half-dozen best comic strips of all time, **Walt Kelly's *Pogo*** would be a part of that list. This series helped push the boundaries of the comic strip, making social and political satire an acceptable element of the comics page. Ironically, though, there has never been a comprehensive reprinting of the entire ***Pogo*** series for fans who want to trace the development of Kelly's comic art. Fantagraphics considers that omission a real shame--and that's why they're doing something about it. In July, Fantagraphics will release ***Pogo Volume One,*** the kickoff book of a comprehensive and complete chronological reprinting of the entire ***Pogo*** series. ***Pogo Volume One*** will begin with the very earliest ***Pogo*** strips done by Kelly--strips done in pre-syndication days for the New York Star. These strips have never been reprinted in their entirety. The volume will also feature the earliest of the actual syndicated strips. Fantagraphics is rounding off the volume with an introduction and biographical material on Kelly.

Pogo Volume One will be offered in trade paperback for $9.95 and in a much more durable hardcover edition for $29.95. Each book will feature 96 pages of black and white strips with a full color cover. ***Pogo Volume One*** is set for late July release.

HELL, HELL, THE GANG'S ALL HERE...

Action #656, on sale July 12th, takes Superman into one world he's never had a desire to visit: Hell. He's going to hell for a good reason, though--to save Jimmy Olsen's and Jerry White's souls. Jimmy Olsen and Jerry White are on the brink of death, and it may be too late for even Superman to save them! **Roger Stern, Bob McLeod, and Brett Breeding** present the opening installment f this three-part story.

The storyline continues in ***Superman #47,*** on sale July 26th. Back on Earth, the situation is getting tricky, as Perry White and Lex Luthor confront each other in the intensive care unit over Jerry--their son! **Jerry Ordway and Dennis Janke** contribute the middle installment of the trilogy.

Everything wraps up in Adventures of ***Superman 470,*** on sale August 2nd. In this **Dan Jurgens/Art Thibert** issue, someone lives--and someone dies. Superman has to witness the ultimate sacrifice before he can return to the surface world.

Each Superman book is bargain-priced at only 75¢ (and did you know that these are the only 75¢ comics still published?).

GRIMJACK'S LOOKING GAUNT

Grimjack may be Jim Twilley in his current incarnation, but before that, he was John Gaunt. Beginning in July, the John Gaunt ***Grimjack*** tales will be reprinted in ***Grimjack Casefiles***, a new monthly series that makes those early hard-to-find adventures available to Grimjack's many current fans.

The first issue, a **John Ostrander-Tim Truman** project, features the two most-requested backup stories from Grimjack's debut in ***Starslayer***--"Mortal Gods" and "Buried Past"--with a new cover by Grimjack's "Demon Wars" artist **Steve Pugh**. Each issue of ***Grimjack Casefiles*** will be priced at $1.95.

FRANKLIN NOT-SO-MINT

Is it really Franklin Richards, the worse for wear from his life in Phoenix's alternate future, or is it a clever ruse by Mastermind? That's the question that Excalibur has to answer in ***Excalibur #27***, a tie-in with this year's mutant annuals. This story by **Higgins, Lim, and Christopher** takes place before the events of the recent cross-time caper and ties in not only with the Days of Future Present storyline, but also with the best-selling X-Men paperbacks ***The Phoenix Saga*** and ***From the Ashes.*** If you want to find out whether it's really Franklin or not, be there on July 5th!

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NEWSBRIEFS

FORGET DUCHAMP– HERE'S BUSHMILLER!

With the raging debate in the pages of ***Comics Journal*** over the relative merits of fine artists like DuChamp and Lichtenstein vs. Ditko and Kirby, it seems like a perfect time for Kitchen Sink to release its ***Art of Ernie Bushmiller's Nancy*** poster. This 20" x 39.5" full-color poster features Nancy before a number of bizarre, surreal works of art based on Bushmiller's creation. The poster was originally designed for the Museum of Cartoon Art's Bushmiller exhibit. It was so popular there that Kitchen Sink has arranged to offer this quality poster, printed on 100 pound coated enamel stock with film laminate, for only $12. Show your appreciation for modern art--tell your local comic shop folks that you've reserved wall space for this poster!

ART EXHIBIT
-ERNIE BUSHMILLER-
The ART of ERNIE BUSHMILLER'S NANCY
April 1 to June 24, 1990 Museum of Cartoon Art, Rye Brook NY

ETERNITY LOVES LUCY

The advance orders for the ***I Love Lucy*** graphic album from Eternity were so strong that even before its release the company has announced that it will add an ***I Love Lucy*** six-issue limited series to its comics line this summer. ***I Love Lucy*** is scheduled for biweekly release beginning in June. The comic book will reprint the ***I Love Lucy*** comic strip from the 1950's, illustrated by **Bob Lawrence.** The strip features several storylines that directly relate to the ***I Love Lucy*** television series, including the birth of Little Ricky! Each issue will feature a photo cover. ***I Love Lucy*** is priced at $2.95.

IT CONQUERED THE COMIC SHOP RACKS!

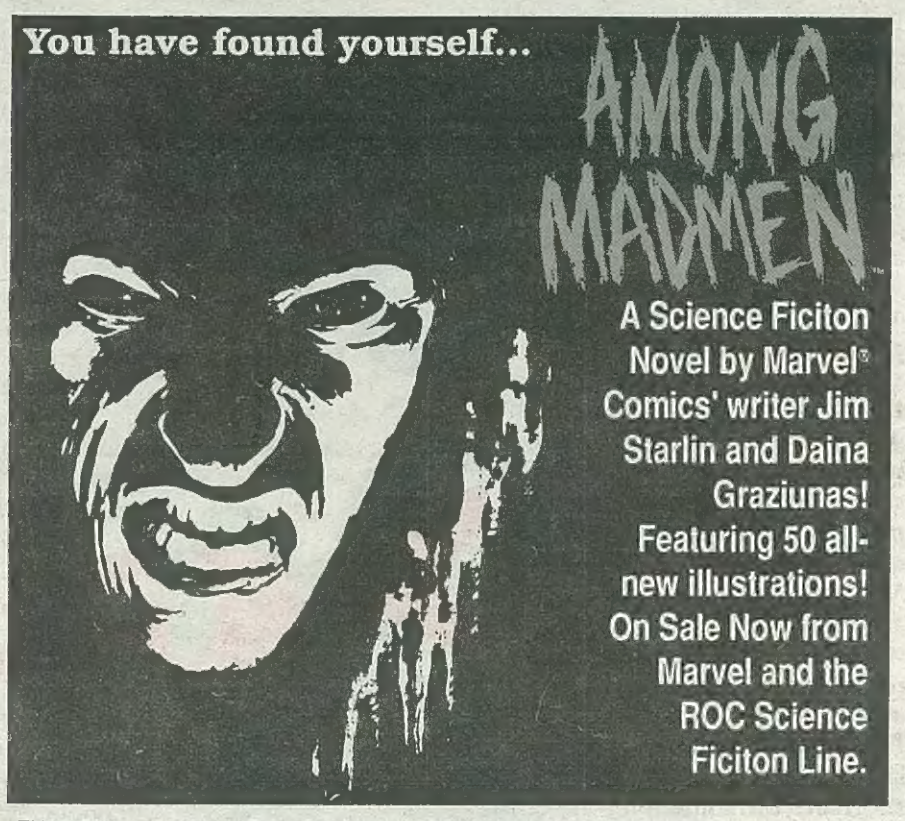
Frederic Wertham and a Senate subcommittee may have attempted to deal a death blow to pre-code horror--but judging from the comics racks today, pre-code horror not only has survived but is doing better than ever. NEC's ***Tales Too Terrible To Tell*** and Gladstone's EC reprints will be joined in July by Eternity's ***They Came From the 50's,*** a collection of pre-code horror from a variety of books. The first issue includes such tales as "Bargain With a Worm," "Step Into My Empty Shroud," and "Elixir of Evil." If you want to get an idea just what Wertham was objecting to, here's your chance! The hefty trade paperback collection is priced at $9.95.

HAMSTERS READY TO MAKE A RO-DENT IN THE TURTLES MARKET

When ***The Teenage Mutant Ninja Turtles*** soared to new heights of popularity in 1986, **Don Chin and Patrick Parsons** (aka Parsonovich) did a take-off on the series entitled ***The Adolescent Radioactive Black Belt Hamsters.*** The series deals with four martial-artist hamsters named Chuck, Clint, Bruce, and Jackie. Now, with Turtlemania at is highest level ever, Eclipse Comics and Don Chin have decided that it's time for the Hamsters to make a comeback--but Chin stresses that his aim isn't to simply imitate the success of the Turtles.

"I wasn't trying to blatantly steal Kevin Eastman's and Peter Laird's idea, but to pay homage to them. In fact, in our very first issue, they were on our 'Thank You' list. I like to believe that imitation is the sincerest form of flattery, and I have always been a big fan of the Turtles. I hope that they like my work and see that I'm trying to be as different from their characters as I can...The hamster's villains aren't evil ninjas like the ones the Turtles battle, but evil girl scouts, sumo wrestlers in big diapers, brainwashed barbarian and even white-supremacist groups who worship Colonel Sanders. I call them the 'Coo Clucks Clan.'" ***The Adolescent Radioactive Black Belt Hamsters*** end their comic-shop absence beginning this summer with the release of a collection of their older adventures and the debut of a new title, ***The New Adolescent Radioactive Black Belt Hamsters.*** The trade paperback will reprint early issues of Hamsters under the title ***America the Beautiful.*** Eclipse's ***New Adolescent Black Belt Radioactive Hamsters*** will make a major addition to the Hamsters mythos: the hamsters will gain super-powers. What is the explanation for these powers? "They hit puberty," Chin said. "The New Black Belt Hamsters possess the powers of flying, radioactive glowing 'power-punches,' laser-beam searing eyes and the ability to transform into hulking two-ton beasts known as 'Toe-Jam Monsters From Atlantis,'" Chin added.

Chin also said that other Hamsters projects, including t-shirts, videogames, and an animated series are in the works. What is one of Chin's biggest ambitions? "Ideally, I would love to see a movie with an all-out battle with the Teenage Mutant Ninja Turtles and The Hamsters."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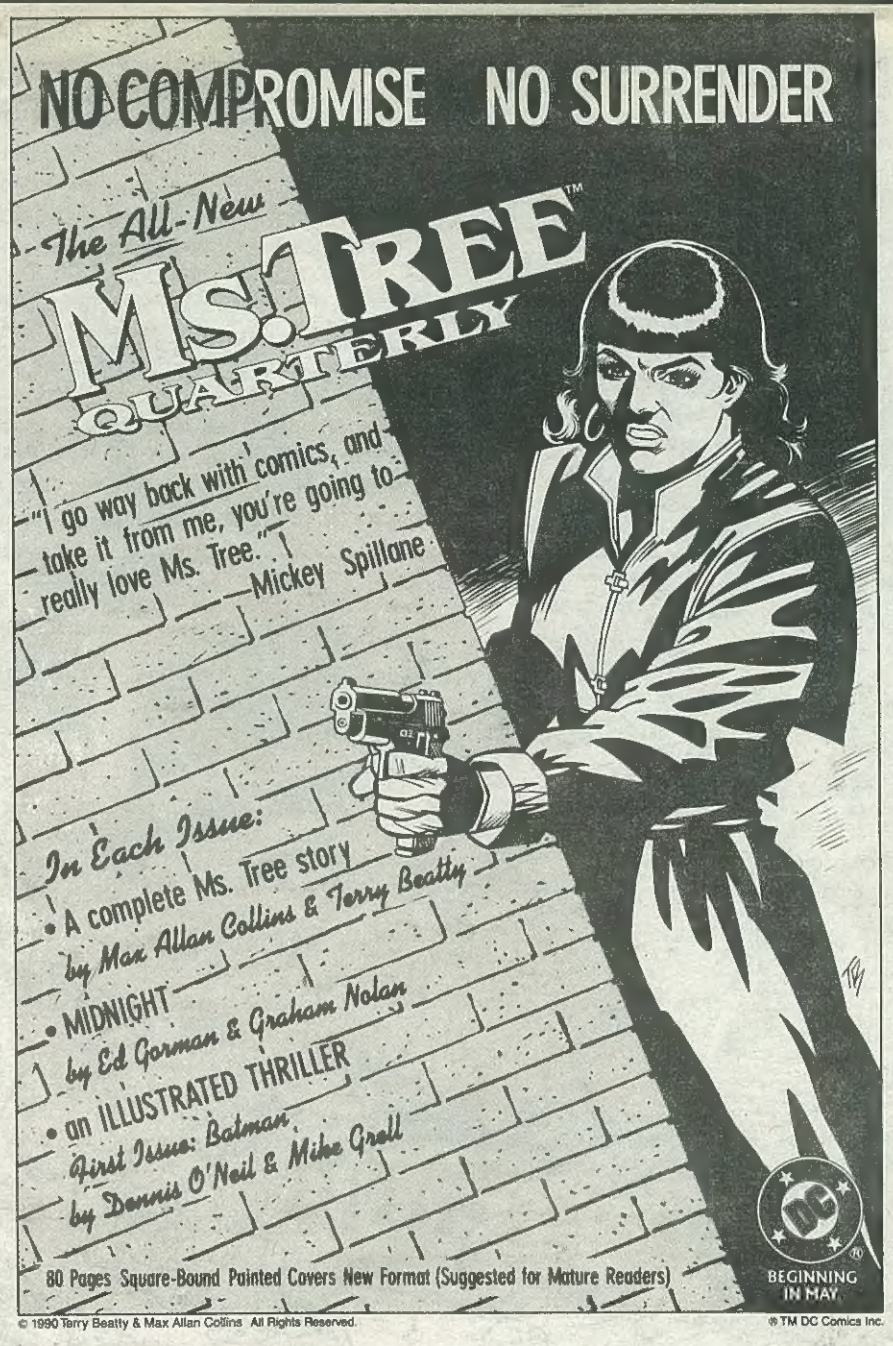
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SPOTLIGHT

PROFESSOR R.K. SIMPSON

by Cliff Biggers

Since CSN's first interview with Peter David concerning the Atlantis Chronicles series, we have received many requests for information about Professor R. K. Simpson, the man who actually discovered the documents that Peter David has adapted into the Atlantis Chronicles series. Both Peter David and the editors of CSN have been asked if Professor Simpson was real, or if he was merely a fictional creation. To set the record straight for once and for all, Peter David arranged for CSN to conduct an interview with Professor Simpson? Was Professor Simpson real? I can attest that the person I talked to most certainly was not Peter David, and he seemed to know his archeological/linguistic material very well; I never caught him in any of several trick questions designed to reveal a comic book background that might indicate he was simply involved in the comics industry. Here is the text of the interview.

How did you end up bringing your material to DC Comics rather than to a scholarly publisher?

The material that I had, which I thought was of great archeological import, was rejected by most of the community of scholars on the basis of the fact that it was printed on a kind of paper that seemed waterproof, indestructible, and undateable by modern dating techniques. They decided it was of modern construct and not ancient at all. I assumed it was evidence of the authenticity of the book itself and of its origin in Atlantis, an underwater culture. Since my work couldn't get any press in the scholarly community, my natural response was to approach the kind of publishers who might publish fantastic material; DC seemed the place to go.

How did you come to possess these documents?

The material washed up on the shore of Ashkalan, in Israel, near some Roman ruins. I was doing a dig in the old city, just outside the gates at the time, and Roman material is one of my concentrations. Latin scholars were unable to deal with the material, so I was called to ask to see if I could read it. It wasn't in latin at all, it was in proto-Semitic. It broke down into understandable language rather easily, once I attacked the book systematically. I later found that sections of it were in the Vatican library already, labelled untranslateable because no one recognized them for what they were.

Do you feel that this work was composed at one time, or is it a work of many people over a period of time?

Evidence indicates that many people worked on this in different time periods. The style of prose shifts greatly, including some sections in poetics. There are sections entirely in rhymed couplets. The language changes over time. It shows how the Atlantean language seems to be changing over this period. Their time-reference shifts and spacial-reference shifts that take place indicate a gradual change from surface-dwelling out looks to ocean-dwelling outlooks.

Can you date this material, put it in a historical perspective?

It's difficult to date it; Orin tends to live through a long period of time, and he speaks often about how the aging process is slow. We don't have outside references to tie this to. The Atlanteans assume their lifespan is longer, but we lack that common time reference to verify that. Any reference to days, years, etc., is artificial in the Atlantean culture, since an underwater culture would scarcely measure time that way.

Another method of dating is language evolution. We would look for linguistic simplification from neighboring language and neighboring cultural influences. That isn't evident here; the language is almost pure proto-Semitic, a bilateral root instead of a tri-lateral root. At this point, any timespan would be pure speculation. I'm hoping that some doctoral student might want to write this analysis. There are at least twenty doctorates suggested in this work alone.

Was it easy working with Peter David on this project?

As a scholar, I was impressed with his work; I was very condescending toward his work at first, but he showed me his research material for a series he did for another company, a series called Merc. He had done enormous amounts of research in weapons, techniques, etc., and I realizeded that his kind of research was true scholarship. Peter David does not take shortcuts; if he didn't take shortcuts on something as childish as Merc, then something as scholarly as the ***Atlantis Chronicles.***

Mr. David was very easy to work with, but we didn't always agree. One of the arguments I had with Mr. David concerned names. All of the names have some translateable meaning. Names are spelled different ways in different chronicles; in the first version, Orin could translate as "man of fear", while the later spelling could translate to "teacher of the people." The structuring of the spelling changes it. In the third version, it's "man of enlightenment."

Then there's Dardanis. Dardan means "generation of the just." The translator was to some extent pro-Shalako, not anti-Shalako.

I was very leery of translating the name in the final Chronicle as Aquaman, because people might think he was the same character as already exists in the DC comic book. However, one passage said it means "blue as the ocean waters," whereas in other cases it meant "blue" and in other cases it meant "water." Aquaman became the logical translation. Aquaman is just a proto-Semitic name.

Was the work complete, or were parts missing? If so, how did you handle the omissions?

When I had an ellipsis, where I didn't know what was said, I would put brackets and three periods and scholars would know that I didn't know what the page said. Peter said it had to mean something; because of his relationship with fantasy literature, he came up with a conjecture that made sense. In the third chronicle, a long section is crossed out; he suggested it's about Gulacia having a relationship with Orin. Mr. David thought that the author had been writing about them and had to cross it out because Orin finally put his editorial stamp on the work and said "you're going too far." In Mr. David's version, he has this scene being acted out. I thought it ridiculous at the time, just a scribal error, but one of the Vatican sections had the same erasure in it. Ultraviolet light revealed that what had been erased was exactly what was de-

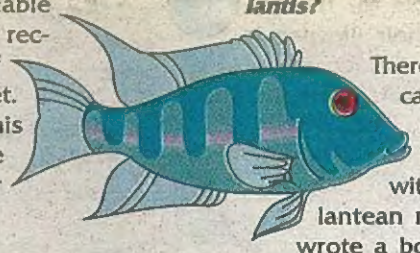
SPOTLIGHT

scribed in Mr. David's version. His literary background helped him fill in details in a believable way. This sort of thing hasn't been done since Robert Graves did the ***Claudius*** series. ***The Atlantis Chronicles*** gives us a real understanding of what an ancient culture was like.

Is there any tangible physical evidence of the existence of Atlantis?

There have always been objects attributed to the Atlanteans; many things labeled Etruscan are really Atlantean, we're discovering. Those are in historical museums. There was that battery uncovered in Sumeria; it was actually probably of Atlantean origin. Based on the chemistry involved, it was obvious that they were trying to use it in an underwater environment.

Off the coast of Ecuador, they found on the sea floor mosaic patterns; we're now identifying them as being of Atlantean origin, on the basis of the inscriptions. The inscriptions were previously described as unidentifiable designs, they're now recognized as being of the Atlantean alphabet. They translate "to this floor dedicated to the family of... in honor of the sky goddess."



I think certainly think that there was an awareness of Atlantean culture on the dry land. Sterrin, the interim ruler who's appointed as the judge by Orin--his name has the same root as Satan. In Semitic, this means prosecutor. There's lot of material linking Satan to the sea and to sea gods. This means that the material about Sterrin was released into the Greco-Eoman world? That's another doctorate for you!

Are there other underwater cultures out there, waiting to be discovered?

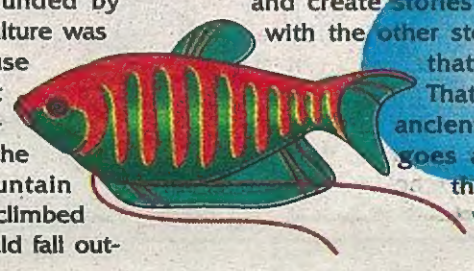
I tend to think that there's only one underwater culture. The circumstances that surrounded the development of Atlantis seem fairly unique; in its early material, DC said that when they started to sink, they domed over the city. What happened was just the opposite. It would have been unusual to decide to dome over a city because it was sinking. It became a very natural decision because of its location to dome first; this became the city's salvation when it began to sink. Being surrounded by mountains, the Atlantean culture was so highly developed because they had almost perfect weather control. They had almost no flooding because the clouds would hit the mountain ranges, cooling off as they climbed the ranges, and the rain would fall outside the enclosed valley, which was watered by ground water. They had astonishingly predictable weather patterns and had no need for outside rainwater, so doming would be possible. This seems to me--and I'm not a geologist, mind you--that it's unlikely to have happened in more than one place.

Is this our first real contact with Atlantis?

There's a lot of things to indicate that information was coming out of Atlantis to the surface world, with their references to Atlantean myths. Barbara Spruill wrote a book, ***Primal Myths***, and she had two chapters of flood-based creationism. Most of them had names that are associated with or paralleled to the Atlantean Chronicles. That sort of flow of information happened a lot. I don't think the Atlanteans brought much of anything in, though, because of the absence of linguistic changes.

Was it difficult adapting from scholarly work to comic book work?

Not actually, no. I enjoyed working with Peter David very much, and I'm hoping that he will help me with some of my work. I don't know if you're aware that Biblicists are working with professional writers to get a better idea of Biblical writers' mind-sets. I think comic book writers are good writers to make contact with. Biblical writers tended to have to write about characters who were pre-existing; they had to deal with generations of editors who made their stories fit in with the other stories about the same characters. Mr. David will write a comic book, based on pre-existing characters, and create stories consistent with the other stories about that character. That's the way ancient literature goes as well. I think that he will help



CSN CHARTS

TOP 50 COMICS

CSN's Top Seller charts are based on figures supplied by the two major distributors, Diamond Distribution and Capital City Distribution, as well as figures by a cross-section of comics speciality shops. The distributor's figures represent retailer orders placed on the titles, while the information from stores represents copies sold.

1. Legends of the Dark Knight 7
2. Batman 448
3. Detective 615
4. Batman 449
5. X-Men 262
6. Amazing Spider-Man 333
7. Green Lantern 1
8. Wolverine 25
9. Ghost Rider 2
10. Punisher Annual 3
11. X-Factor 55
12. Excalibur 23
13. Punisher 34
14. Punisher War Journal 19
15. Hawkworld 1
16. Superman 444
17. Guardians of the Galaxy 1
18. Avengers 318
19. Action 654
20. New Mutants 90
21. Adventures of Superman 467
22. X-Men Spotlight 1: The Starjammers
23. Daredevil Annual 6
24. Namor the Sub-Mariner 3
25. Adam Strange 2
26. Iron Man 237
27. Silver surfer annual 3
28. Spectacular Spider-Man 165
29. Web of Spider-Man 65
30. Incredible Hulk Annual 16
31. Avengers West Coast 59
32. Fantastic Four 341
33. Incredible Hulk 370
34. What If? 14
35. Justice League Europe Annual 1
36. Justice League Europe 15
37. Justice League America 39
38. Captain America 371
39. Silver Surfer 38
40. Daredevil 281
41. Marvel Comics 51
42. Marvel Comics 52
43. Black Knight 1
44. Saga of the Human Torch 3
45. TMNT Newsstand Movie Adapt.
46. Tomorrow Knights 1
47. Robocop 4
48. Thor 418
49. X-Men Classic 48
50. Planet of the Apes 1

TOP DOLLAR COMICS

The following comics, graphic novels and trade paperbacks were given Top Dollar ratings based on the dollar volume of the copies sold (or are expected to sell) during the late April and May sales period.

1. X-Men Spotlight 1: Starjammers
2. Adam Strange 2
3. Legends of the Dark Knight 7
4. Punisher Annual 3
5. Teenage Mutant Ninja Turtles Deluxe A daptation
6. Wolverine 25
7. Ghost Rider 2
8. Batman 448
9. Detective 615
10. Batman 449
11. Excalibur 23
12. Punisher War Journal 19
13. Hawkworld 1
14. Amazing Spider-Man 333
15. Daredevil Annual 6
16. Green Lantern 1
17. X-Factor 55
18. Punisher 34
19. Silver Surfer Annual 3
20. Incredible Hulk Annual 16
21. Justice League Europe Annual 1
22. Classics Illustrated 9: Tom Sawyer
23. Avengers 318
24. Teenage Mutant Ninja Turtles Newsstand Adaptation
25. Star Trek Annual 1
26. Superman 444
27. New Mutants 90
28. What If? 14
29. Action 654
30. Tomorrow Knights 1
31. Namor the Sub-Mariner 3
32. Adventures of Superman 467
33. Iron Man 237
34. Black Knight 1
35. Saga of the Human Torch 3
36. Spectacular Spider-Man 165
37. Web of spider-Man 65
38. Marvel Comics 51
39. Marvel Comics 52
40. Saga of the Human Torch 3
41. Planet of the Apes 1
42. Robocop 4
43. Avengers West Coast 59
44. Fantastic Four 341
45. Incredible Hulk 370
46. Justice League Europe 15
47. Justice League America 39
48. X-Men Classic 48
49. Captain America 371
50. Silver Surfer 38

TOP 10 BLACK & WHITE COMICS

1. Planet of the Apes 1
2. Dark Horse Presents 38
3. Flaming Carrot 24
4. Cerebus 132
5. Lone Wolf & Cub 32
6. Cat & Mouse 2
7. Omaha 14
8. Destroyer 8
9. Crying Freeman 6
10. Destroyer 9

TOP TEN NON-COMICS

The Top Ten Non-Comics is based on number and not dollar value. This category includes graphic novels, hardcovers, trade paperbacks, portfolios, etc. It includes books that actually were on sale during the May sales period.

1. Batman: Digital Justice HC
2. Overstreet Price Guide Vol. 2 SC
3. Collected Teenage Mutant Ninja Turtles Volume One SC
4. Teenage Mutant Ninja Turtles TPB Vol. 1
5. Armor Wars TPB
6. Overstreet Price Guide Vol. 2 HC
7. Teenage Mutant Ninja Turtles TPB Vol. 2
8. Teenage Mutant Ninja Turtles TPB Vol. 3
9. Teenage Mutant Ninja Turtles TPB Vol. 4
10. Arkham Asylum TPB

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CSN SPOTLIGHT

that he will help me more than I will help him.

Are there any more Atlantean Chronicles ready to be adapted?

There are three short stories now, including one about a mermaid that can be compared to a Hans Christian Anderson tale, but there isn't very much. If we have an opportunity, we may adapt these works also.

Do you regard your comic book experience as beneficial?

Oh yes, most certainly. Theodore H. Gaster as a basis of writings frequently compared ancient culture writing with comic book writing. It was his belief that almost anything that the ancients would write would translate to comics. His major work referred to how comic characters have a closer relation ship to ancient writing than anything written today. He wrote a book called ***The Oldest Stories Ever Told,*** and the stories read like comics stories.

I understand that DC tried to do a Gilgamesh comic; the original material was beautiful. Gilgamesh and Enkidu fight scorpion-tailed warriors and the like-- it reads like a comic book. I would love to work with Peter David on Gilgamesh in the future.

Have you seen anything in this issue of ***Comic Shop News*** that you can't live without? Make sure you don't miss it; clip this handy coupon and write down the things that you want you comics shop owner to be sure to get for you!

Name_____

Address _____

_____

Phone _____

I gotta have 'em! Please reserve for me the following items mentioned in ***Comic Shop News!***

_____

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Be sure to give this to your retailer. Do not send it to ***CSN!*** Your comics shop will make every effort to get the items you want; some items may require a down payment before your shop owner can get them for you; be sure to ask!

BATMAN™ by Loebs, Infantino & Nyberg

THE SECRET HEADQUARTERS OF THE TERRORIST KNOWN AS THE RED HOOD...
BLAMM BLAMM
LOEBS, CINFA & NYBERG
5·14·90
MY LORD! THE RED HOOD IS THE JOKER!
HA HA
HA HA
THE LEADER OF THE RED HOODS IS REVEALED.
WELL? WHAT'S EVERYONE LOOKING AT?!
HA HA HA-HA
5·15·90
WE'LL CONTINUE TO ROB AND TERRIFY UNTIL GOTHAM CITY IS ONE VAST SEWER OF HORROR!
LOEBS, CINFA & NYBERG
WON'T IT BE FUN?
HA HA HA HA
SHAKEN, THE RED HOOD'S LIEUTENANTS GATHER AFTER THE MEETING.
THE JOKER! WE CAN'T FOLLOW HIM! HE'S INSANE! HE KILLED SMITH!
LOEBS, CINFA & NYBERG
5·16·90
YES. STILL..., OUR AIM REMAINS THE SAME, TO CAUSE FEAR AND CHAOS UNTIL GOTHAM CITY IS WILLING TO ACCEPT OUR ORDER!
AND THE JOKER, HEADING AN ARMY OF CONVICTS, SHOULD DO JUST THAT!
YES, SMITH... WELL, SMITH WAS A DISTRACTION.
LATE AT NIGHT, THE DENT HOME...
HARVEY, CAN'T YOU SLEEP?
LOEBS, CINFA & NYBERG
5·17·90
NO... IF I JOIN WHILBY, HIS GROUP CAN MAKE ME MAYOR...EVEN GOVERNOR!
AND WITH THAT POWER, I COULD STAMP OUT CRIME! THAT WOULD BE GOOD, WOULDN'T IT?
YES, HARVEY. THAT WOULD BE GOOD.
AS D.A. I'VE BEEN HAMPERED BY RULES, LAWS...CRIMINALS LAUGH AT ME!
5·18·90
VIGILANTES LIKE CATWOMAN AND BATMAN BECOME HEROES, DOING WHAT I CAN'T!
SO, YOU'LL ACCEPT WHILBY'S OFFER?
WOULDN'T IT BE SIMPLE IF EACH OF LIFE'S DECISIONS COULD BE SOLVED BY A COIN FLIP?
LOEBS, CINFA & NYBERG
THE GOTHAM CITY DISTRICT ATTORNEY'S OFFICE.
TIME TO BREAK FOR LUNCH, O FEARLESS CRUSADER AGAINST CORRUPTION!
BRUCE!
LOEBS, CINFA & NYBERG
5·19·90
NO TIME TODAY, BRUCE. I HAVE... TO THINK.
IS HE CONSIDERING JASON WHILBY'S OFFER TO JOIN THE BROTHERHOOD OF CHAOS?
YOU SEEM WORRIED, OLD PAL...
IT'S NOTHING YOU'D UNDERSTAND, BRUCE.
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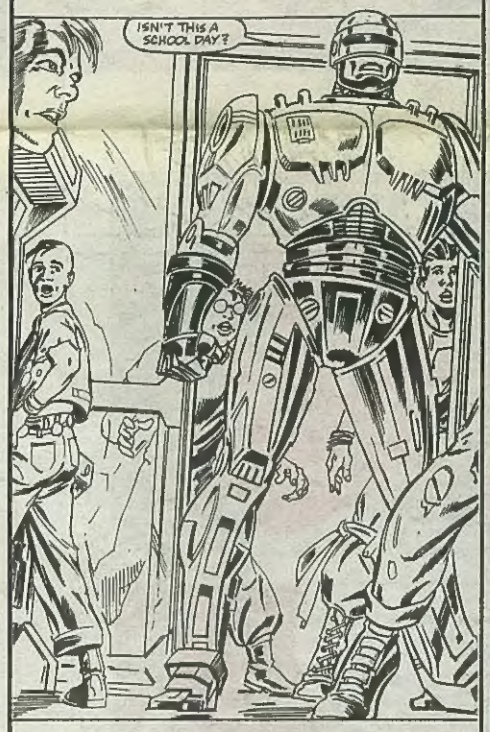
NEWS & NOTES

RoboCop II Adapts The Miller's Tale

Any time Frank Miller writes a comic book, it's a cause for a celebration. Even when Frank Miller *sort of* writes a comic book, it's a noteworthy occasion. And that's just the case in ***RoboCop 2***.

Frank Miller didn't *actually* write the Marvel Comics adaptation of ***RoboCop 2***; Alan Grant, writer of the ***RoboCop*** monthly series, did. But it's based on Frank Miller's screenplay for the second film, so it's a very Milleresque tale of a grim, out-of-control future in which a lone pair of heroes must try to save society.

Superficially, it may sound like ***Dark Knight Returns*** revisited; it's a much more violent story than ***Dark Knight Returns***, though, while being somehow less brutal. It's violent in the same way that ***RoboCop*** (the first film) was; lots of gunplay, lots of high-tech weaponry, lots of robotic action, all delivered at a fast pace.



The story revolves around OCP's rather hostile relationship with the city of Detroit and a drug known as Nuke that holds the city in thrall. Ultimately, OCP decides it needs to construct a new RoboCop, one who's easier to control than Murphy. Ultimately forced by events to bring Murphy back, they constrain him with restrictive programming that forces him to fight against himself as well as his enemies.

Mark Bagley is the artist on the ***RoboCop 2*** adaptation; his pencils are inked by To DeZuniga. Bagley's ***RoboCop*** adaptation moves on the page very well; while many adaptations look like little more than a series of artographed stills,

AN URBAN NIGHTMARE WHERE THE COPS ARE RUN BY CORPORATIONS-- WHERE THE STREETS ARE A RED-ALERT WAR-ZONE... AND THE ENEMY IS CRIME!
IN THE FRONT LINE, DETROIT'S LAST HOPE-- A MACHINE THAT WAS ONCE A MAN...
ROBOCOP 2

Bagley's art tells the story in a very dynamic fashion.

"I worked from a copy of the film script and a full-script from Alan Grant, complete with panel-by-panel breakdowns," Bagley said. "I had a couple of hundred stills from the film to work from, which may sound like a lot but isn't as much as it seems; I had to come up with many of the background characters on my own."

Bagley's main concern was to make the finished book look as much like the film as possible. In this case, the "feel" of the artwork was more important than a literal representation of the sets of the film. "A lot of the major sets were pictured in the stills, but some of them had to come from my imagination. Thankfully, the shots gave me an idea of the visual feel of the film, so I could make it look like ***RoboCop 2***. I did the same thing with the characters; I tried to give a general impression of the characters within a comic book framework instead of trying to do portrait-style likenesses." The end result is a movie adaptation that looks like better than the ***RoboCop*** comic!

RoboCop 2 is slated for June 7th release as a prestige-format $4.95 comic; it will also be released later in June as a $2.25 black-and-white magazine and also as a three-issue standard-format comic book.

by Cliff Biggers

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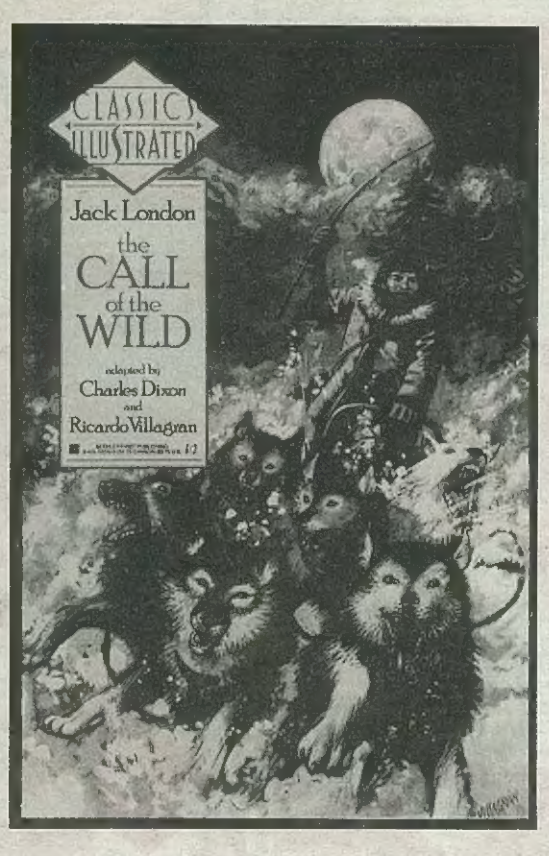

Jack London
the CALL of the WILD
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BOB KANE
BATMAN
BY LOEBS, CINFA & NYBERG
DEEP WITHIN THE SECRET HEADQUARTERS OF THE MAN KNOWN AS THE RED HOOD...
A NEW MEMBER, SIR.
WELCOME, BRUCE WAYNE, TO THE BROTHERHOOD OF CHAOS!
TIME FOR OUR MEETING, BROTHERS! WE'VE A LOT TO DISCUSS!
YOU, NILES SMITH! YOU HAVE BEEN LAZY! SLOPPY! YOU HAVE ALLOWED YOUR FACE TO BE SEEN!
THESE ARE UNFORGIVABLE CRIMES!
BUT I...
NO EXCUSES! HA... HA...
BLAMM BLAMM BLAMM
LOEBS, CINFA & NYBERG
5-15-90
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TONIGHT, BRUCE WAYNE GOES OUT IN A DIFFERENT MASK...

WE HAVE BEGUN OUR REIGN OF TERROR! PEOPLE ARE FRIGHTENED! WHEN WE OFFER TO TAKE OVER GOTHAM CITY, THEY WILL WELCOME US AS LIBERATORS!

AND HARVEY DENT WILL LEAD OUR NEW, STRONG GOVERNMENT. HE'S CHARISMATIC! IT'S A PERFECT PLAN!
THERE'S JUST ONE FLAW...

HAHAHAHAHA
HAHAHAHAHA
MY LORD! IT'S...THE JOKER!